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M., which looks like a gloss on *δνειρβμαντις*. 279: No reconstruction of the text is attempted, in spite of the recent efforts of Blass and Wilamowitz. 498: *λαβας* is adopted from Canter; so also reads Wilamowitz, while Blass keeps *βλδβας*. 691 ff.: I regret to find that Weil still follows Turnebus in giving these lines to Electra. As Wecklein has shown, they clearly belong to Clytaemestra. 883: *ἐπὶ ξυροῦ* of M. is substituted for the unfortunate *συζύγον* of the earlier edition. 1010 ff.: The rearrangement of the verses in the first edition is retained. I am glad also to see the reading *παρ' ὧν* in 1014 for *παρ' ὧν* kept.

Eum. 383-85: Another example of a preference for a reading as close as possible to that of M. 679, 680: Formerly assigned, with Karsten, to Apollo; now to the Chorus, as in M. 885: Weil thinks two trimeters should be added to make the number of verses in this speech equal to that in the speech preceding the choral passage.

M. L. D'OOGHE

Translations into Latin and Greek Verse. By H. A. J. MUNRO. With a Prefatory Note by J. D. DUFF, and a Portrait. London: Edward Arnold, 1906. Pp. xi+113. \$2.

This volume cannot fail to be highly prized by those who admire the traditions of classical education in England, for it is in no sense a patchwork of tags, but rather verse composition sprung from long practice in the art and from sympathetic acquaintance with both ancient and modern literatures. A few of the translations appeared many years ago in *Sabrinæ corolla* and Holden's *Folia silvulæ*; all of them, except Nos. lxxii-lxxiii, were privately printed in 1884, shortly before Munro's death. The passages rendered are drawn from Sappho, Lucretius, Dante, Goethe, and a wide range of English authors, the longest piece being Gray's *Elegy*. Despite great variety of material, every translation shows appropriate style and is cast in a suitable metrical form. In a majority of cases the language and versification are based on Catullus, Vergil, Horace, or the Latin elegiac poets. No. xxx (Hamlet's soliloquy) is an interesting imitation of Lucretius. Fifteen meters are employed, mostly the dactylic hexameter and the elegiac distich. The Glyconics and Alcaics are notable for their exquisite finish. In the latter meter only one verse falls below the best Horatian form, namely:

tellusque circum fervet omnis

(see Havet et Duvau § 365 and Page's edition of Horace's *Odes*, p. xxx *fin.*). In general the canons are strictly obeyed; for example, Munro did not allow himself the freedom of beginning a Glyconic or Pherecratic verse with any movement except pure trochaic; his elegiac distich departs only twice from the rule of the dissyllabic close.

Want of skill in writing Latin or Greek verse is likely to show itself in a complex style, often more difficult to read than a corrupt passage of Propertius. It is therefore no small thing that Munro could write as simply as in this rendering of Burns:

Some hae meat and canna eat,
and some wad eat that want it;
but we hae meat and we can eat,
and sae the Lord be thanket.

Sunt quibus est panis nec amor tamen ullus edendi,
sunt quibus hic amor est, dest tamen ipse cibus:
panis at est nobis et amor quoque panis edendi,
pro quibus est Domino gratia habenda Deo.

But to see him at his best, the reader should turn to passages that inherently are somewhat subtle. It will be found that the meaning is carried over in a remarkably direct way; furthermore—and this is the extreme test—the version will generally show much of the original color and poetic quality. Space will permit only the following admirable specimen by way of illustration:

Kennst du das Land, wo die Citronen blühn,
im dunkeln Laub die Goldorangen glühn,
ein sanfter Wind vom blauen Himmel weht,
die Myrte still und hoch der Lorbeer steht?
kennst du es wohl? dahin, dahin
möcht' ich mit dir, o mein geliebter, ziehn.

Tellus nota tibist, florent ubi citrea poma,
perque nigras rutilant aurea mala comas,
caeruleo mollis qua spirat ab aethere ventus,
statque silens myrtus celsaque laurus adest?
nota tibist ea forte? in eam, carissime, terram
ire velim celeri te comitata fuga.

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An Introduction to Comparative Philology for Classical Students.

By J. M. EDMONDS. Cambridge: University Press; New York:
G. P. Putnam's Sons, 1906. Pp. viii + 235. \$1.25 net.

The number of good books on General Linguistics and Comparative Philology available for the English-speaking public is comparatively small. Some of the most noteworthy are quite unsatisfactory. The present book covers roughly the ground covered by Giles, *A Short Manual of Comparative Philology for Classical Students*, 1901, and Victor Henry, *A Short Comparative Grammar of Greek and Latin* (English translation by R. T. Elliot, 1894), but in quite a different way. It makes no pretensions to giving a systematic account of either the Greek or Latin or Indo-European sounds, inflections and syntax. It is consequently much more brief than either of the others and considerably less technical and dry. The method which the author usually follows is to state the general principle involved in a given change and clearly illustrate it first by English, then by Greek and Latin examples, although he often deduces his principles from examples previously given.